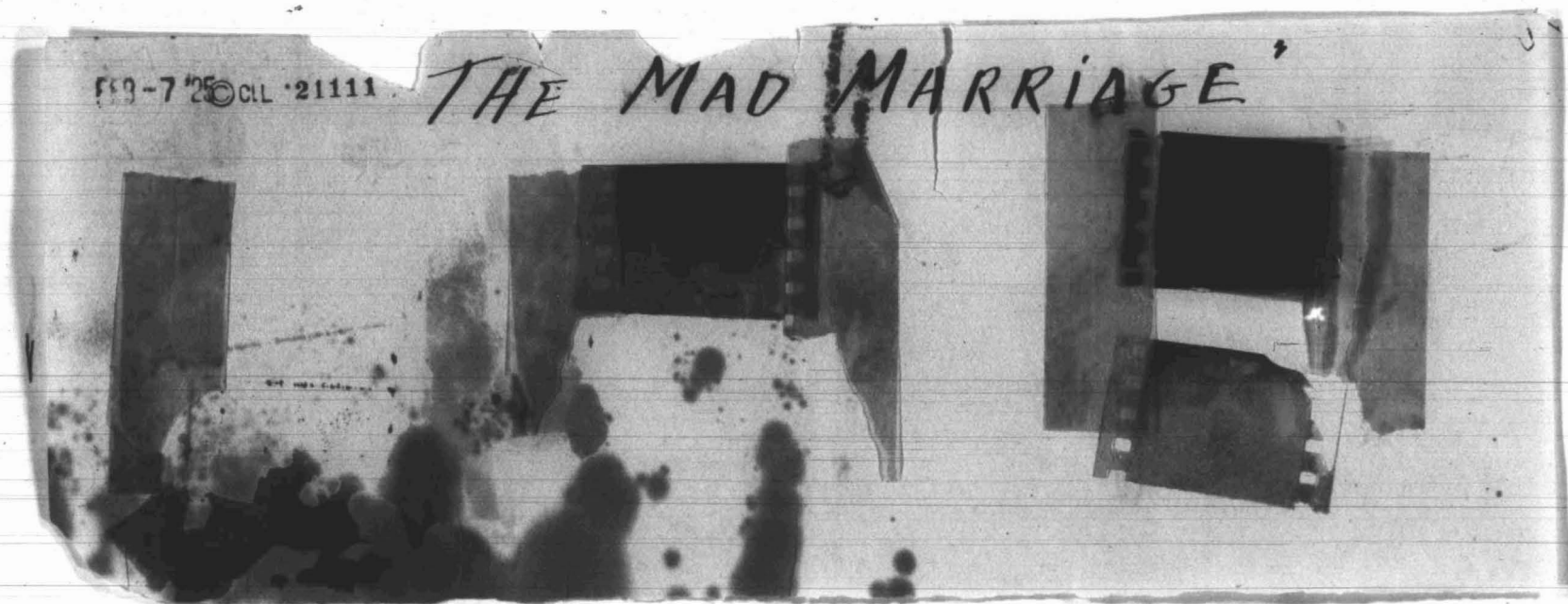


89-725 CIL 21111

THE MAD MARRIAGE



THE STORY OF

© CIL 21111

"The MAD MARRIAGE"

Alice Darvil, a girl of sixteen with a face pure and innocent, with long tresses of auburn hair that hangs in natural curls, whose small child-like features are faultless. She lives with her father, Luke Darvil, in a weathered cottage set in from the country roadside. A house like everything but homelike and cheerful in its aspect. The countryside is wild and desolate. Her abode represents a solitary,

He is father, mother, friend and everything to her. Her ways puzzle him, her ignorance of worldly ways embarrass and startle him. Butler comes to the conclusion that he would have to marry, and immediately, but secretly. He enlisted the housekeepers aid. The housekeeper and her husband were the only witnesses. Butler owed this to the girl and to his conscience.

That afternoon he learns of the
 serious illness of his aged father
 who has just been seen in
 Alice's

but neither know it.....they are that distant. Mary Jane is the apple of both their eyes upon whom they pour their affections. Each goes their own way, each naturally for no apparent reason, embittered with each other.

Years roll by . . . Col. Anderson dies, his wealth left to Mary Jane. Her mother now a devoted reader of Maltravers' books, little knowing the man is her husband. His books speak her own heart, she idolizes him from the printed page. In his books she finds joy and solace he

and mad with rage. Her mother is informed of the situation and looks upon it favorably, she knows Maltravers from the books she read that he has written. Maltravers when he offered and pay his respects to the of the girl he wished to wife, was told by the guardian already had her consent. guardian. Thus they did

Then ca he weddin
big social for N
was a 'ca:

Ma
moth
of da
arriv
He
is wait
rooms

As he comes into the room, he sees Mary Jane, standing there radiant exquisite beautiful. She is timid, excited and emotional. He consoles her as he reaches her side. Alice her mother is in the other room. Then he chanced to look into the dressing table mirror and his heart seemed to stop beat-
g.

Releasing his arms from the girl, now too amazed to question him, and swaying like a drunken man, the room swimming before his eyes, his arms outstretched, tears streaming down his cheeks, he half called, half cried feebly, "Alice, Alice, we meet at last."

She turned and beheld Maltravers. Then she uttered a cry of joy, of rapture, and sprang forward into his arms. Poor Mary Jane looked on dumbfounded. Too amazed to speak. Maltravers held Alice to his breast.

Then her thoughts turned to Mary Jane, now sitting on the bed sobbing her heart out. Alice looked at Maltravers. She was his bride-to-be, "Lest we forget sweet-hearts," she murmured, "this is our daughters wedding day." Mary Jane looked from one to the other her eyes red from crying. Then her mother put her arm about her neck and kissed her, saying to her as she pointed at Maltravers, "Mary, dear, this is your father."

Mary realizing the situation and her predicament, rose and almost screaming cried, "Mother, mother we were to be married today."

"My God, your own child," said Alice.

Maltravers looked up at her, a pitiful sight. "She looked so much like you I could not help falling in love with her."

Then Mary attracted their atten-

tion. Both realized the terrible situation, knew it was acute and set out—for Mary. The mother went to the bewildered girl and consoled her. Then Maltravers hit upon a plan, his face became radiant for a moment. Alice looked at him hopefully. "An author must be able to plan," he said half heartily. Then as they listened he outlined his scheme.

Mary listened to his idea, then smiled. Taking her father's hand in hers she pressed it. He looked at her a moment and released it. Then he kissed her forehead. Ali looked on happily.

There was a double wedding the day.

has been the household drudge for a brutal father, a man, tall and nearing fifty with a face that has been of long continued suffering, in which the past has left its characters.

clothing was composed of
hung from her slender
batters, her father's shoes
feet. The only sunshine
into her life was from
ns, and the little village
ns End shunned her like
ue.

night and outside a terrible storm was beating on the hovel. Her father sits asleep in a chair by the fire, with a knock on the door. Alice runs toward her father. "Must be a stranger," starts for the door. While her father makes a quick exit out of the room, but watches. As the door is opened a young man steps into the room. The young man is all admiration and delight. "First stranger that is the first."

has now become a domestic goddess. Leslie, a character of wealth and social position, Mrs. Leslie has taken a dislike for Alice, who refuses to tell her anything of herself. Alice now has a baby girl upon whom she showers all her pentup love and affection.

She meets Col. Anderson, a wealthy old man who takes a liking to her and proposes marriage.

Four Alice and her husband, living in Hunting-
ton, were passing years
Alice as a recluse, and
than from her husband.

Maltravers gives a tea the next day for them. Mary and the guardian keep the appointment. Maltravers sees in Mary Jane some of the mannerisms and ways of the woman he cannot find, whom he believes dead.

ngs run on, and the
Mary Jane and she
her guardian lookin
avor upon the match. Jimm
meantime is thunderstruck



Slide 1



Slide 2

a town, when he again meets Alice. She could not go back to her home again she tells him. He offers to help her.

A month later Butler having rented a cottage some distance away from Bentons End has taken Alice to this home not knowing really what else to do with her. She is chaperoned by an old woman who also acts as housekeeper. Alice, Butler finds is both illiterate and does not know right from wrong, vice or God. Her ignorance is pathetic in the extreme.

In her new home the girl mistakes his fatherly interest for love.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress